

# Litany To The Holy Spirit

For Mixed Voices, S.A.T.B., and Piano

Music by

Lee McClure

Text by

Robert Herrick

1591 - 1634

LITANY TO THE HOLY SPIRIT

by Robert Herrick

In the hour of my distress,  
When temptations me oppress,  
And when I my sins confess,  
Sweet Spirit, comfort me!

When I lie within my bed,  
Sick in heart and sick in head,  
And with doubts discomfited,  
Sweet Spirit, comfort me!

When the house doth sigh and weep,  
And the world is drown'd in sleep,  
Yet mine eyes the watch do keep,  
Sweet Spirit, comfort me!

When the passing bell doth toll,  
And the Furies in a shoal  
Come to fright a parting soul,  
Sweet Spirit, comfort me!

When the tapers now burn blue,  
And the comforters are few,  
And that number more than true,  
Sweet Spirit, comfort me!

When the priest his last hath pray'd,  
And I nod to what is said,  
'Cause my speech is now decay'd,  
Sweet Spirit, comfort me!

When, God knows, I'm toss'd about  
Either with despair or doubt;  
Yet before the glass be out,  
Sweet Spirit, comfort me!

When the tempter me pursu'th  
With the sins of all my youth,  
And half damns me with untruth,  
Sweet Spirit, comfort me!

When the flames and hellish cries  
Fright mine ears and fright mine eyes,  
And all terrors me surprise,  
Sweet Spirit, comfort me!

When the Judgment is reveal'd,  
And that open'd which was seal'd,  
When to Thee I have appeal'd  
Sweet Spirit, comfort me!

# LITANY TO THE HOLY SPIRIT

for chorus and piano'

Music by Lee McClure

Text by Robert Herrick (1591-1674)

Performed by the Gregg Smith Singers, 1988

## Text as altered for the music score

(piano introduction)

*In the hour of my distress,  
When temptations me oppress,  
And when I my sins confess,  
Sweet Spirit, comfort me  
When God knows  
God knows I'm tossed about  
– God knows*

(scat singing)

*ba dooka doom dah  
bah dah doom (repeats)  
When I lie within my bed,  
Sick in heart and sick in head,  
And with doubts discomfited,  
Sweet Spirit, comfort, comfort me!  
Comfort me  
La, la la... (humming...)*

(scat singing)

*doon doon doon ...  
When the house doth sigh and weep  
Sigh and weep  
And the world is drownd in sleep  
Drownd in sleep  
Yet mine eyes the watch do keep  
Watch do keep  
Yet mine eyes the watch do keep  
Sweet Spirit,  
Sweet Spirit comfort me (repeats...)*

(piano transition and diminuendo )

(whistling, whispering...)

*When the passing bell doth toll  
And the Furies in a shoal  
(vocal effects: bird noises, clapping,  
sighs, shouting ...)  
Come to fright a parting soul  
Sweet Spirit comfort me*

(piano transition diminuendo,  
to grand pause)

(slow crescendo to Funk riff with  
vocal "ahs"... diminuendo) . . . . . ↑

*When the tapers now burn blue  
And the comforters are few  
And that number more than true  
Sweet Spirit comfort me*

*When the tapers now burn blue  
And the comforters are few  
And that number  
And that number more than true  
Sweet Spirit comfort me  
Comfort, comfort me, comfort me*

(vocal call and answer)

*When the priest his last hath prayed  
the priest his last hath prayed  
And I nod to what is said  
And I nod to what is said  
'Cause my speech is now - now decayed  
'cause my speech is now decayed  
Sweet Spirit comfort me,  
Sweet Spirit comfort me*

*When the priest his last hath prayed  
the priest his last hath prayed  
And I nod to what is said  
And I nod to what is said  
'Cause my speech is now - now decayed  
'cause my speech is now decayed  
Sweet Spirit comfort me, comfort me*

*When God knows I'm tossed about  
Either with despair or doubt  
Yet before the glass be out  
Sweet Spirit comfort me*

*When God knows I'm tossed about  
Either with despair or doubt  
Yet before the glass be out*

*When God knows  
When God knows  
I'm tossed about with  
I'm tossed about wit  
despair or doubt  
despair or doubt  
yet before the glass be out*

When God knows  
     When God knows  
 I'm tossed about with  
     I'm tossed about with  
     (vocal counterpoint: )  
 ...despair or doubt...  
 ...the sins of all my youth  
  
 When the tempter me persu'th  
 with the sins of all my youth  
 and half damns me with untruth  
 Sweet Spirit Comfort me!  
  
 When God knows I'm  
     When God knows I'm tossed about  
 Either with despair  
     Either with despair or doubt  
 Yet before the  
     Yet before the glass be out  
 When the Tempter  
     When the Tempter me persu'th  
 With the sins of  
     With the sins of all my youth  
 And half damns me  
     And half damns me with untruth  
 Either with despair  
     Either with despair or doubt  
 When God knows I'm  
     When God knows I'm tossed about  
 Yet before the  
     yet before the glass be out  
 Yet before the glass be out  
  
 Sweet Spirit comfort me  
 Sweet Spirit, Sweet Spirit comfort me  
 Comfort me  
 Comfort me! - comfort me!      . . . . . ↑

When I - when I  
 When I lie within my bed  
 Sick in heart  
 Sick in head with doubts and  
 When the passing bell doth toll  
  
 When the taper now burn blue—  
 And when the flames  
 And hellish cries  
 Fright mine ears  
 And— fright mine eyes, and  
 All terrors me surprise  
  
 When the judgment  
 Is revealed  
 And that opened  
 Which was sealed  
 When to Thee I have appealed  
 Sweet Spirit comfort me  
  
 Oh when the flames  
 And hellish cries  
 Fright mine ears  
 And— fright mine eyes, and  
 All terrors me surprise  
  
 When the judgment  
 Is revealed  
 And that opened  
 Which was sealed  
 When to Thee I have appealed  
 Sweet Spirit comfort me  
  
 When the Judgment is revealed  
 And that opened which was sealed  
 When to Thee I have appealed  
 When to Thee I have appealed  
 Sweet Spirit comfort me  
 Holy— Spirit —

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Voice ranges and  
 List of bar numbers of Recurring Theme  
 on last page.

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# *Litany to the Holy Spirit*

for chorus and piano

by Lee McClure  
text by Robert Herrick

*Litany To The Holy Spirit* attempts to capture the celebrations, strivings and despair of modern life through the text of 17th century poet and cleric, Robert Herrick. His portrayal of doubt and the way we lie to ourselves is refreshingly honest and contemporary, especially when seeking guidance.

*Litany* is melodic and uses traditional harmony in unexpected ways. With seamless transitions it contains an eclectic mix of neoclassical, Romantic and various Jazz styles. The overall effect is classical music with some jazz influenced sections. The piece ends with an inspirational anthem in a Romantic slow andante.

## Timeline

<u>time</u>	<u>bar#</u>	<u>description</u>
0:00	1	intro – neoclassical largo
1:28	37	bolero - a cappella
2:34	63	jazzical andante
3:17	84	transition
4:09	103	mysterioso sostenuto - extended vocal techniques
5:51	135	crescendo & diminuendo - funk ostinato
6:47	150	neo-tango
7:29	160	quasi-gospel - call and response - a cappella
8:19	176	double time - piano solo
9:38	213	fast blues - call and response - a cappella
10:46	256	inspirational anthem - Romantic rhapsody
12:37	273	coda - sostenuto
13:48	287	(last bar, end)

# Litany To The Holy Spirit

for Mixed Voices, S.A.T.B., and Piano

Robert Herrick 1591-1634

Lee McClure

$\text{♩} = 100$

1x: *pp* *cres* —  
2x: *mf* *cres* —

rotate breathing

*f* — *ff* —

T, B

Piano

*p*

*Red* — ...

1x: *p* *cres* —  
2x: *mf* *cres* —

*f* — *ff* — *mf*

rit. — — — — — *mp*

*a tempo*  
*sub. pp*

T, B

*mf*

*mm*

rit. — — — — — *mp*

*a tempo*  
*p*

*mf*

*p*

...

15

*a* *p*

solo Tenor

In the hour of my dis-tress, When temp-ta-tions me op-

[*pp*]

[mostly closed off]

T, B

*mm*

oh —

...

Litany Pg. 2

(♩ = 100)

(23)

Solo Tenor

-press, And when I my sins con-fess, sweet sweet spirit

T, B

[oh] ah sweet sweet spirit

[p] mf

mf

div. →

...

(31)

S

com-fort me, When, God knows, I'm toss'd a

A

com-fort me, When, God knows, God knows, I'm toss'd a

Solo Tenor

com-fort me, When, God knows, I'm toss'd a

T

com-fort me, When, God knows, I'm toss'd a

B

com-fort me, When, God knows, I'm toss'd a

f

...

\* ä as in daughter

ü as in dumb

m means get to hummed "m" immediately

Litany Pg. 3

(♩ = 100)

(36)

Score for measures 36-38. The score is in 4/4 time and features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "bout God knows. —". The piano part includes a "Ped" (pedal) marking. Dynamics include *ff*, *f*, *p*, *dim.*, and *mf*.

(39)

Score for measures 39-42. The score is in 4/4 time and features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "When I lie within my bed sick in heart and sick in head and with". The piano part includes a "cuel optional" marking. Dynamics include *p*, *mp*, *mf*, and *p*. Annotations include "jein basses" and "rotate breathing".

+ may be a cappella except for circled notes which should be played.



(♩=100)

Litany Pg. 4

42

S, A *mp* doubts dis-com-for-ted *mf* *mp* sweet

T, B *p* ba du ku dum da ba da dum *mp* ba du ku dum da ba da dum [simile]

[cue] *mp* [cue] *mf* *mp*

45

S, A *p* spir-it *mp* comfort comfort me *p* *A* div. com- fort

T, B *div.* *mp* *p*

[cue] [play] *p* [play] *mp* *p*

49

S *me* —

T, B *div.* ba du ku dum da ba da ba da doon da la

[pedal] Ped — ...



63

$$J=100$$
[illegible]

Pedal thru out if cue is not played

69

S  
 A *unis. div.*  
 T *drown'd in sleep*  
 B *And the world is drown'd in sleep,*  
*dūn dūn dūn dūn da dūn dūn dūn dūn dūn da ba da da ba da ba*  
*15 VA ... 15*

75

(mp)

unis. div. Ritard - - poco - - a -

watch

"d

*keep*

(mp)

(mp) Yet mine eyes the watch do keep

dūn dūn dūn dūn dūn dūn dūn dūn da ba da ba da ba da da ba da

(mp)

play

loco 4  
Ritard



росо

$$J = 80$$

*mf*

sweet spirit

*sweet*

spir— it

com—fort

Yet mine eyes the watch do keep

Swee

spir-it

com—fort

LPed-

mf

—Pec

8VA —...

(♩=80)

Litany Pg. 8

(87)

(mf)

Ritard -- poco --

S, A =

-- a -- -- poco --

A. only -- mp

solo Tenor a1

8VA ---... 15VA ---...

S  
A  
T  
(B)

me sweet spir-it com-fort me sweet spir-it

me B: sweet spir-it com-fort me sweet spir-it

Rit. --- mp -- poco --- a --- poco --- mp p mp pp

... Ped ...

(94)

♩=56

Solo Tenor

B

com-fort me

com-fort me

15 ---... 15VB ---...

p SAME pp p ppp p pp

... Ped ...

\* wind sound: 1/2 whistle, 1/2 air sound.

(101)

♩=92

whispered: p

S, A

T, B

wait til mostly faded out. \* whisper whistle

When the passing bell doth toll

gliss. p mf pp

15VA 15VB

loco

♩=92

... Ped ...

△ZYREC® C-14 R \* Alt: don't play notes in paren's; i.e., don't double whistling

106

(♩=92)

Litany Pg. 9

Solo Spr. *al p* When the pass — ing bell doth  
S, A *mp* whispered →  
T, B *whisper whistle: gliss*  
*loco*  
*p pp p mp p*  
... Ped ...

110

Solo Spr. toll, *p* And the Fur — ies  
S, A *p* (3) (3) (3) And the Furies And the Furies And the Furies in a shoal  
T, B *mf* *pp* *wh.wh: gliss*  
*p*  
... — ...

113

(♩=92)

Litany Pg. 10

Handwritten musical score for Litany, Page 10. The score includes parts for Solo SPR., S, A, T, B, and a large section for T, B (Tenors and Basses) divided into T. div. and B. div. The lyrics are: "And the Furies And the Furies And the Furies in a shoal". The score features various musical notations including dynamics (mf, f, pp, ff, p, mp), articulation (accents, slurs), and performance instructions (silent clapping, hiss sound, key, cur, kō, 8VA). The tempo is marked (♩=92). The score is written on multiple staves, with some parts marked as "div. in 5".

Handwritten musical score for Litany, Page 10. The score includes parts for Solo SPR., S, A, T, B, and a large section for T, B (Tenors and Basses) divided into T. div. and B. div. The lyrics are: "And the Furies And the Furies And the Furies in a shoal". The score features various musical notations including dynamics (mf, f, pp, ff, p, mp), articulation (accents, slurs), and performance instructions (silent clapping, hiss sound, key, cur, kō, 8VA). The tempo is marked (♩=92). The score is written on multiple staves, with some parts marked as "div. in 5".

NEXT PAGE

(♩=92)

Litany Pg. 11

116

Solo  
SPR.

wing noises:

loud whisper

shouted

whi-tā-dō whitado whitado whitado whitado whitado whitado

gliss voiced

gliss

caw

whispered

caw

whee-oo whee-oo whee-oo whee-oo whee-oo

whisper:

key

key

key

key

key

key

sss

sss

sss

silent clapping with cupped hands

sfz

Ped

→ NEXT PAGE →

\* bird noises of the Furies



(♩=92)

Litany Pg. 12

\* bird noises of the Furies

(117)

1  
2  
3 S, A  
div.  
4  
5

mf  
mp

cup ff shouted rising fp 3 fp 3 ff loud whisper mf  
clap

pō-kū-tū pōkūtū pckītū ticki ticki ticki ticki ticki ticki  
[cut] [pocket]

sfz mf 15VA  
8VB 8VB Ped ...

(118)

solo  
SPR

p mf f mp  
come to fright a parting soul

5

p pp .6. .6. very airy whisper whistle: gliss

T, B ticki ticki ticki ticki ticki

15VA loco

mp p 3 mf pp p mf f mp

(122) (♩=92) Litany Pg. 13 ♩=72

*pp* *Rit.* *p* *mf* *mp*

Solo SPR. *whisper*

S, A *mp* *f* *mp*

T, B *gliss* *Ritard* ♩=72

*mp* *p* *pp* *mf* *mp*

*15 1/4* *Ritard loco* *loco* *8* *8*

*p* *p* *3* *mp* *pp* *p* *mf* *mp*

*7: 8* *...*

*sweet spir-it com-*

*Come to fright a part-ing soul*

(125) *pp*

Solo SPR. *8* *fort me* *loco*

*8* *loco* *p* *pp* *f* *mp* *p* *mf* *p* *8* *8*

*5 1/4* *15 1/4* *8* *8*

*...*

(131) *15* *Ritard* ♩=66 *15*

*mp* *pp* *15* *cres. very* *poco* *loco* *poco*

*8* *15* *...*

*...*

(138)

(♩ = 66)

Litany Pg. 14

Handwritten musical score for Soprano (S), Alto (A), and Piano (P). The score includes vocal lines with lyrics "oh" and "mm", and piano accompaniment. Performance instructions include "rotate breathing", "p", "mp", "mf", "loco", "cres", and "Ped". Measure numbers 15VA and 8VA are indicated.

Note: " " means staccato with accent.

(142)

(145)

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (P). The score includes vocal lines with lyrics "oh", "mm", and "ah", and piano accompaniment. Performance instructions include "rotate breathing", "mp", "mf", "f", "ff", "cres", and "Ped". Measure numbers 142 and 145 are indicated.

(145A)

Handwritten musical score for Piano (Pn). The score includes piano accompaniment with performance instructions "ff", "cres", and "Ped". Measure number 145 is indicated.

(♩=66)

Litany

Pg. 15

(145A)

(145B)

(146)

Score for voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts are marked with dynamics: *fff*, *f*, *mf*, and *p*. The lyrics are "ah—" and "oh—". The piano part is marked with *fff*, *f*, and *mf*.

Score for piano accompaniment. The piano part is marked with dynamics: *fff*, *f*, *dim*, and *mf*. The lyrics are "ah—" and "oh—". The piano part includes a section marked "no Ped".

(148)

Score for voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts are marked with dynamics: *mp*, *p*, and *mf*. The lyrics are "When the". The piano part is marked with dynamics: *mp*, *dim*, *p*, and *mf*. The piano part includes a section marked "no Ped".

Little Slower

Litany

Pg. 16

(151)

$\text{♩} = 60$

S, A *mp* tapers now burn blue, And the comforters are few, And that

T, B *mp* tapers now burn blue, — comforters are few —

*mp*  $\text{♩} = 60$

Ped — ...

\* HH = hand held

(153)

(*mp*)

Ritard — — — — —

S, A number more than true *mf* *sweet* Spirit comfort me *p* When the

T, B number more than true, — Spirit comfort me *p* When the

*loco* *mp* *8VA* — — — — — *loco* — — — — —

Ped — — — — — Ped — — — — —

(155)

*p* *cres.* — — — — —

$\text{♩} = 44$

S, A *p* tapers now burn blue, And the comforters are few *mf* *p*

T, B *p* tapers now burn blue comforters are few *mf* *f* and that num-

*loco* *p* — rit. — — — — — *mp* *cres* — — — — — *f*

Ped — — — — — Ped — — — — —

$\text{♩} = 44$

Little Faster

Litany

Pg. 17

(157)  $\text{♩} = 50$  *mf* *p* *mp* *mf* *Rit.*

S, A and that number more than true — comfort, comfort me *Rit.*

T, B *mp* *p* *mf* *p* *mf* *Rit.*

-ber Sweet Spirit comfort me — comfort me

*mp* *mf* *p* *mf* *mp* *mf* *Rit.*

(160) *A Tempo*  $\text{♩} = 40$  *Accel.* *poco* *pp* *a* *poco*

S, A *Accel.* ... the priest his last hath pray'd

T, B *mp* *mf* *p* *mp*

When the priest his last hath pray'd And I nod to what is

$\text{♩} = 50$  (cue) voices, optional *Accel.* *poco* *a* *poco*

(163) *Accel.* *pp* *mp* *pp* *mp* *mf*

S, A And I nod to what is said — 'cause my speach is now decay'd

T, B *mf* *p* *mp* *cres.* *mf* *p*

said — 'Cause my speach is now, now de-cay'd

*Accel.*



175 ---Accel---  $\text{♩} = 108$  Litany Pg. 19

S, A *f* *f* *fp* *f*  
com- fort me! When God knows I'm tossed a-bout Either

T, B *f* *f* *fp* *f*  
me! When God knows I'm tossed a-bout Either

$\text{♩} = 108$

*f* *f* *TR* *f* *TR*

*L Ped*

178 *fp* *f* *fp* *f*  
S, A with despair or doubt Yet be-fore the glass be out

T, B *fp* *f* *fp* *f*  
with despair or doubt Yet be-fore the glass be out

*mf cres* *ff* *mf*

181 *f* *p* *f* *mp*  
S, A Sweet Spirit com- fort me

T, B *f* *p* *f* *mp*  
Sweet Spirit com- fort me

*f* *mf* *ff* *TR* *TR* *RH* *mf cres*

*Ped*



(♩=108)

Litany Pg. 20

(185) *Agitated*  
S, A *mp* *no cres* *fmp* *mp* *fp*  
When God knows I'm tossed a—bout Either with despair or  
T, B *mp* *fmp* *mp* *fp*  
When God knows I'm tossed a—bout Either with despair or  
LH *f* *mf*  
f

(189) *Sostenuto* *f* *p* *f* *Agitated* *<mp>p*  
S, A *f* *p* *cres.* *f* *mp* *When God knows*  
doubt Yet before the glass be out  
T, B *f* *p* *cres.* *f* *mp* *When God knows*  
doubt Yet before the glass be out. When God knows I'm  
f *mp* *fmp cres.*  
fmp cres.

(193) *<mf>p* *f* *>mp* *f* *div.*  
S, A *mf* *p* *f* *mp* *f*  
I'm tossed about with despair or doubt yet before the glass be out  
T, B *mf* *p* *f* *mp* *f* *8va div.*  
tossed about with despair or doubt yet before the glass be out When  
TR  
---cres.--- f

(197)

(Agit:) S *mf* *8VA* *< f >* *8VA* *f*  
 When God knows I'm tossed about with despair or doubt

(Sos:) A\* *p cres.* *mf cres.*  
 sweet Spirit oh com-fort me yet before the

(Agit:) T *mf* *8VA* *f* *8*  
 God knows I'm tossed about with despair or doubt the

(Sos:) B\* *p cres.*  
 Sweet Spirit oh com-fort me

*mp cres.*

(200)

S *f cres.* *ff* *mf*  
 the tempter pursue me the sins of all my youth When the

A *f* *ff* *mf*  
 glass be out the sins of all my youth When the

T *f* *cres.* *ff* *mf*  
 tempter pursue me the sins of of all my youth When the

B *mf cres.* *ff* *mf*  
 yet before when the sins of all my youth When the

*f cres.* *ff* *f*

\* NOTE: A and B. should be accompaniment. For clarity A. and B. may sing "la" on each pitch change in measures 197-200, inclusive.

203

(♩=108)

Litany Pg. 22

203

*f* *p* *mf*

S A tempter me per-su'th with the sins of all my

T B tempter me per-su'th with the sins of all my

*f* thru out

TR *mf*

1 2 3 1 3 4 2 3 2

\* In 206-211 piano repeats 1<sup>st</sup> chord of each bar in rhythm notated.

207

207

*f* *p* *mf*

S A youth And half damns me with un-truth —

T B youth And half damns me with un-truth

*f* *mf* *f* *mf* *f* *ff*

TR *mf*

ossia: L 8VB — — — — 8 —

Subito *faster* (♩=144)

211

211

*f* *ff* *S+A, unis: sfz* *mf*

S A Sweet Spirit comfort me When God knows I'm

*#* *sfz* *Bliss* *f* *T+B, unis: mf*

T B Sweet Spirit comfort me — When God knows I'm tossed a —

*ff* *sfz* *sfz* (♩=144) *cue* voices, optional

8 —

(♩=144)

Litany Pg. 23

215

S, A *fp* *mf* *mf*  
Either with despair Yet be-fore the  
T, B *mf*  
-bout Either with despair or doubt Yet be-fore the glass be

219

S, A  
when the tempter With the sins of  
T, B  
out When the tempter me per-su'th With the sins of all my

223

S, A *fp* *f*  
And half damns me Either with despair  
T, B *f* *mf*  
youth And half damns me with un-truth Either with despair or

227

S, A *fp* *f* *f*  
When God knows I'm Yet be-fore the  
T, B *f* *mf* *mf*  
doubt When God knows I'm tossed a-bout Yet be-fore the glass be

231

S, A *mf* *fp* *f* *f*  
Yet before the glass be out Sweet Spir-it com-fort  
T, B *f* *mf* *f* *gliss*  
out Sweet Spirit comfort me oh Sweet

235

S, A *me* *gliss* *fp* *f* *mf* *Spirit com—fort me*

T, B *gliss* *f* *Sweet* *mf cres* *b<sup>b</sup> b<sup>b</sup> f<sup>#</sup> f* *gliss* *f* *comfort me* *sweet— Spirit*

*Play* *f* *mf* *f*

241

S, A *mf cres* *comfort me* *comfort me* *When I* *When I* *lie* *f < ff*

T, B *mf* *comfort me* *cres—* *comfort me* *When I* *When I* *When I* *lie*

*mf cres.* *f*

246

(♩=72) *Ritard* (4/4 = 2/4) *d = d = 48*

S, A *mf* *f* *mp* *with-in my bed sick in heart sick in head with doubts and when the passing bell doth toll*

T, B *f* *mp* *with-in my bed sick in heart sick in head — when the passing bell*

*mf* *Rit—...* *f* *...* *[♩=♩]* *7<sup>#</sup>4/4* *mf* *#* *...*

(♩=48)

Litany

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252

♩=♩ *mf* *pp*

*mp* *p* *gliss* *pp*

*Rit.* *♩=60*

S, A When the tapers now burn blue

T, B When the tapers now burn blue

*mp* *mf* *mp* *p*

... Ped

256

Andante Rubato (♩=60)

*p* *mp* *mf*

1x: And... when the flames and hellish cries fright mine

2x: Oh... when the flames and hellish cries fright mine

*p* *mp* *mf*

... Ped

259

*f* *ff* *f* *Accel* *A Tempo* *mf*

*f* *ff* *f* *Slower* *Accel* *A Tempo* *f* *mp*

S, A ears and fright mine eyes and

T, B ears and fright mine eyes and

*f* *ff* *f* *mp*

(A Tempo = 60)

Litany

pg. 26

[262]

Slower Accel. ——— Tempo Plus Rit. — A Tempo Rit. poco-

f ten. mf p mf > mf

S, A all terrors me sur-prise When the Judg-ment is re-

T, B all terrors me sur-prise When the Judg-ment is re-

Slower f Accel. mf p TR mf A Tempo Rit. poco-

L Ped

[266]

— a — poco ——— Tempo Minus Accel. — A Tempo Slower

f ff f f f f

S, A -veal'd and that op-en'd which was seal'd, When to Thee I have

T, B -veal'd and that op-en'd which was seal'd, When to Thee I have

f cres. ff mf f 3 f

— a — poco ——— T. Minus Accel. — A Tempo slower

[270]

A Tempo 1x: mp 2x: f 272 1. f ten. 272 A cres to 280 2. pp

S, A a-ppéal'd Sweet Spir-it comfort me When the Judgment

T, B a-ppéal'd Sweet Spir-it comfort me When

f f 3 1x: mp cres 2x: f dim 3 3 1. f ten. 2. mf p pp

A Tempo

(♩=60)

Litany Pg. 27

274

Handwritten musical score for measures 274-276. The score includes parts for Soprano (S), Alto (A), Solo Tenor, Tenor/Bass (T,B), and Piano. The lyrics are: "is re-veal'd And that op-en'd which was seal'd". Dynamics include *p*, *pp*, *mp*, and *p*. A "Solo Tenor" part is indicated for the Tenor/Bass line. The piano part includes a "Ped" (pedal) marking.

277

Handwritten musical score for measures 277-280. The score includes parts for Soprano (S), Alto (A), Solo Tenor, Tenor/Bass (T,B), and Piano. The lyrics are: "When to Thee I have appeal'd". Dynamics include *mp*, *mf*, *f*, and *mp*. The piano part includes a "HH" (harp) marking.



(♩=60)

Litany

Pg. 28

281

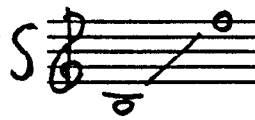
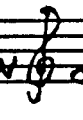
Score for measures 281-284. The score includes parts for Soprano (S), Alto (A), Solo Tenor (solo Tenor), and Tenor/Bass (T,B). The lyrics are: "Spir-it comfort me Ho-ly". The music features various dynamics including *p*, *mf*, *mp*, and *mf'*. The Solo Tenor part includes the word "sweet". The piano accompaniment includes chords and melodic lines with dynamics like *mp*, *mf*, and *mf'*. The score concludes with an ellipsis "...".


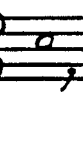
284

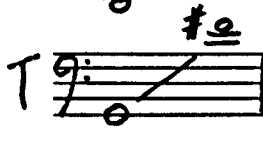
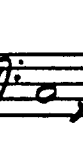
Score for measures 284-287. The score includes parts for Soprano/Alto (S,A) and Tenor/Bass (T,B). The lyrics are: "Spir-it". The music features various dynamics including *mp*, *p*, and *ppp*. The piano accompaniment includes chords and melodic lines with dynamics like *mp*, *p*, and *ppp*. The score concludes with an ellipsis "...".


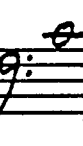
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Voice Ranges for LITANY by Lee McClure

S  || When Sopranos are below , they're doubled by Altos.

A  || When Altos are above , they're doubled by Sopranos.

T  || When Tenors are below , they're doubled by Basses.

B  || When Basses are above , they're doubled by Tenors.

Recurring Theme  
(measure no.'s)

3-10  
52-59  
84-101  
135-155  
273-280